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Love — on HER Terms

YOU'VE GOT THAT GOOD-LOOKING MAN GOING FOR BETTY? PLAY YOUR CARDS RIGHT, AND YOU'LL GET OUT OF THIS SHOW-BUSINESS RAT RACE!

HE'S A DREAM, NORA!



SOY FOLKS WERE IN SHOW BUSINESS, AND I NEVER HAD A REAL HOME. WHEN THEY DIED, I LANDED IN A CHORUS IN A CHEAP NIGHTCLUB. NORA, THE GIRL WHO DANCED NEXT TO ME, WAS MARRIED TO A TWO-TIMING, NO-GOOD ACTOR. HE WAS AWAY ON TOUR MOST OF THE TIME. I MADE UP MY MIND TO MARRY A SOLID CITIZEN ONE NIGHT. OUR WHOLE SHOW WAS ENGAGED TO ENTERTAIN AT A BANQUET GIVEN FOR A GROUP OF PROFESSIONAL MEN FROM OUT-OF-TOWN ...

AFTER THE ENTERTAINMENT, WE DANCED WITH THE MEN ...

I'M DAN JONES! I DON'T BELONG WITH ALL THESE BIG SHOTS! A FRIEND INVITED ME HERE! YOU'RE WONDERFUL! WHAT'S YOUR NAME?

I'M BETTY SAUER! THIS IS A NICE PARTY, ISN'T IT?



LATER... MAKE TIME WITH THAT FELLOW.

BETTY! I'VE HEARD FOR HIM. HE'S FROM THE WEST COAST! NOBODY SEEMS TO KNOW WHAT HE JOBS IN, THOUGH!

I'VE FALLEN FOR HIM. NORA! NORA! IT'S TERRIFIC!



SODDENLY, THE PARTY BEGAN TO GET ROUGH...

STOP! OH, DAN, AM I GLAD TO SEE YOU?

WE'RE LEAVING, BETTY! HERE'S YOUR COAT!



IN THE TAXI!

THAT SORT OF PARTY IS NO GOOD FOR YOU, DARLING!

I KNOW, I HATE BEING A SORT OF PARTY GIRL... BUT I NEEDED THE MONEY!



DAN HIRED A BRASSY OLD CARRIAGE. WE DROVE AROUND IN CENTRAL PARK UNTIL DAWN...

I'VE FALLEN IN LOVE WITH YOU, BETTY! WILL YOU MARRY ME?

OH, DAN, YES!



I'LL BE OVER TO TAKE YOU TO THE THEATRE TONIGHT, BETTY? I HAVE THINGS TO DO BEFORE THAT!

I LOVE YOU, DAN!



NORA WAS AWAKE WHEN I GOT HOME...

BETTY! IT'S FIVE A.M.!

I KNOW, DARLING! I'M ENGAGED TO DAN! WE BOOG AROUND CENTRAL PARK ALL NIGHT LONG!

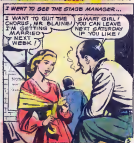


NORA WANTED TO KNOW ALL ABOUT DAN...

IS HE RICH, BETTY?

I DON'T KNOW, AND I DON'T CARE, NORA! I'M IN LOVE FOR THE FIRST TIME IN MY LIFE! HE'S WONDERFUL!





NORA GOT SICK JUST BEFORE WE WERE DUE TO GO ON WITH OUR ACT. THE DOCTOR SAID SHE'D HAD A HEART ATTACK. I HATED HER HUSBAND FOR HURTING HER SO DAN WOULD NEVER DO ANYTHING LIKE THAT TO ME!



I FEEL AS IF I'D KNOWN DAN ALL MY LIFE! HE'S WONDERFUL!



AS WE WERE LEAVING THE STAGE...

BETTY, A MAN DOWN FRONT WANTS YOU TO WATCH HIS ACT NEXT! HE'S SOMEONE WE JUST HIRED!

WHAT?



I DON'T GET THIS! WHY SPOTLIGHT DAN'S TABLE?

DIDN'T YOU KNOW HE'S THE NEW ACT? DAN JONES' IMPERSONATIONS! HE'S GOOD!



THE ROOM SEEMED TO WHIRL AROUND ME...

OH, NO! DAN CAN'T BE AN ACTOR!

WHAT'S THE MATTER WITH ACTORS?



AFTER DAN FINISHED HIS ACT...

NORA, DAN'S AN ACTOR!

DON'T MARRY AN ACTOR! LOOK WHAT'S HAPPENED TO ME!





AT THE ROOMING HOUSE...

YOU WERE RIGHT
TO GIVE HIM UP,
BETTY!

NOBODINE'S YOUR
A DOPE! I'M GOING
AFTER THAT GUY!
HE'S CUTE!



GLORY! A MAN-EATING SHARK! IF SHE
GETS DAN, I'LL DIE! BUT WHY SHOULD I
CARE? HE'S AN ACTOR LIKE NORA'S
NO GOOD HUSBAND! AND I WANT A
HOME AND CHILDREN, AND A MAN
WHO'LL STAY IN ONE PLACE!



THE NEXT DAY...

MR. BLAINE, CAN I
GO ON WORKING HERE?
I'M NOT GETTING
MARRIED, AFTER ALL!

OKAY! BUT I THINK
YOU'RE A DOPE FOR
NOT GRABBING A
RIGHT GUY LIKE DAN!
HE'S GOING PLACES!



IN THE AFTERNOON, AS I WAS LOOKING
FOR NORA...

LOOKING FOR NORA? HAVEN'T YOU HEARD?
HER HUSBAND SENT FOR HER! SHE'S
GONE!

WHAT?



I'VE GOT A DATE WITH DAN
AFTER THE SHOW! I'M
GOING TO CATCH THAT
BOY ON THE REBOND!
HE'S MY TYPE!

WHY TELL ME
ABOUT IT? I
DON'T GET THIS
ABOUT NORA! WHY
SHE HATES HER
HUSBAND!

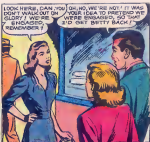


NORA HAD LEFT A LETTER FOR HER...

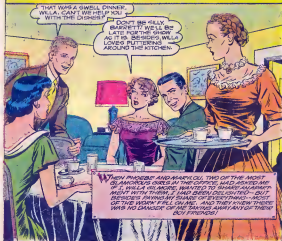
IT WAS ALL A MISTAKE, BETTY. DAN DOES LOVE
ME! EVERYTHING WAS AS MUCH MY FAULT AS IT
WAS HIS! FORGET ALL THE STUFF I SAID
AND BE HAPPY WITH YOUR DAN!







Her First Conquest



I SUPPOSE THEY FEEL, IF I CAN'T GET A MAN OF MY OWN, THE MEN THEY KNOW WOULDN'T BE INTERESTED IN ME EITHER! AND SINCE THEY ARE ALWAYS OUT, THEY FEEL I MIGHT AS WELL BE DOING THE WORK AROUND HERE.



THE NEXT DAY AT THE OFFICE, I WAS STILL BROODING ABOUT MY PROBLEM...

I DON'T WANT TO MOVE BACK TO THAT LONELY BOARDING HOUSE, BUT I'VE GOT TO FIND SOME WAY OF MAKING FRIENDS AND MARYLOU THINK OF ME AS SOMETHING OTHER THAN A POOR LITTLE COUNTRY MOUSE THEY CAN IMPOSE UPON...



A MOMENT LATER, MR. MARSHALL, THE PRESIDENT OF THE COMPANY, ENTERED WITH THE HANDSOME MAN I HAD EVER SEEN...

GIRLS, I WANT TO INTRODUCE GARVIN AVERY, MY NEW ASSISTANT. GARVIN, THIS IS PHOEBE MARTIN, MARYLOU JOHNSON, AND WILLA GILMORE, WHO WAS TRANSFERRED RECENTLY FROM OUR OFFICE IN LEESBORD.



DID MR. MARSHALL SAY YOUR NAME WAS GILMORE, AND YOU CAME FROM LEESBORD? DO YOU HAPPEN TO BE ANY RELATION TO JEFF GILMORE?

NEED I AM? HE'S MY OLDEST BROTHER!



SAY! THAT'S WONDERFUL! WE'LL HAVE TO GET TOGETHER FOR A TALK. JEFF AND I WERE IN THE MARINES TOGETHER. I'VE HEARD SO MUCH ABOUT LEESBORD! AND YOU MUST BE THE OLD SISTER WHO'S A SWELL COOK AND JEFF'S SIDE-KICK.

JEFF AND I ALWAYS DO PAL AROUND TOGETHER.



IT WAS PLAIN THAT MARYLOU AND PHOEBE ALREADY HAD AN EYE ON GARVIN FOR THEMSELVES!

WILLA SHARES AN APARTMENT WITH US, SO WE CAN MOUTH FOR HER COOKING. WHY DON'T YOU COME FOR DINNER TONIGHT AND TELL US ALL ABOUT YOUR WAR EXPERIENCES.

WELL—THANKS! IT SOUNDS SWEET!

YOU MUST COME!



AS WE LEFT THE OFFICE AFTER WORK...

IT'S GOING TO BE NICE HAVING SOMEONE YOUNG AND HANDSOME LIKE GARYN AVERY IN THE OFFICE.

AND WE CERTAINLY GOT IN ON THE GROUND FLOOR BY HIM KNOWING WILLIAMS BROTHER!



I HAD FELT A STRANGE THRILL THE MOMENT I SAW GARYN AVERY, BUT NOW THE HIGH-MAINED MANAGER IN WHICH PHOBES AND ADAMS ON WERE SAYING HIM CRISP FANNED THE FLAME OF MY REBELLION!

DON'T YOU THINK SINCE I WAS THE ONE HE, AVERY WANTED TO TALK TO, AND SINCE I WAS THE ONE WHO WOULD BE GETTING CANNED, I SHOULD HAVE BEEN THE ONE TO INVITE HIM?



THAT'S GRATITUDE FOR YOU! WE FELT SORRY FOR YOU BECAUSE YOU LIVED IN THAT DULL BOARDING-HOUSE AND DIDN'T SEEM TO KNOW ANYONE!

AND NOW YOU MEET ALL THE FRIENDS WE ASK IN!

YOU ASK THEM IN AND HAVE ALL THE FUN! AND I DO ALL THE WORK!



WHY, OF ALL THE NERVE! COMPLAINING ABOUT A LITTLE WORK WHEN YOU NEVER GO ANYWHERE ANYHOW!

AND GARYN AVERY WAS JUST BEING POLITE! IF IT HADN'T BEEN FOR US, YOU'D NEVER HEAR ANY MORE OF THIS "WE MUST GET TOGETHER" GUFF! A MAN LIKE THAT JUST WOULDN'T DO FOR YOUR TYPE, WILLA.

OH!



WE AREN'T TRYING TO! BUT SINCE WE'RE MEAN, WILLA! SOME GIRLS HAVE WHAT IT TAKES TO BE POPULAR, AND SOME DON'T! WE WERE TRYING TO HELP YOU OUT!

DID ASK HIM TO DINNER, DON'T YOU THINK YOU'D BETTER STOP OFF AND GET SOME FOOD?

YES, I, GUESS SO!



WHEN I HARRIED TO BLANCE BACK, I SAW PHOBES AND ADAMS ON EXCHANGING TRIUMPHANT LOOKS. THEY HAD PUT ME DOWN ON ME AGAIN! I HAD TO BE THE COOL - WHILE THEY CONCENTRATED ON GARYN!

THEY'RE RIGHT, I SUPPOSE. GARYN AVERY PROBABLY WOULDN'T HAVE NOTICED ME ANYHOW AND I JUST MADE A FOOL OF MYSELF!



BY THE TIME I DRESSED FOR DINNER, PREPARED AND COOKED IT, I WAS TOO RUSHED TO FIT MYSELF UP. MARYLOU AND PHOEBE HAD DRESSED CAREFULLY...

THIS IS A WONDERFUL DINNER, WILLA! JEFF WAS RIGHT-- YOU'RE A SWEET COOK!

TH--THANK YOU.



MARYLOU AND I THOUGHT WE'D TAKE YOU TO A PARTY A FRIEND OF OURS IS GIVING TONIGHT.

IS WILLA GOING? IF SHE WONT, I THINK I'LL STAY AND TALK TO HER. NO, I--I'M NOT GOING.



OH, BUT I KNOW WILLA WOULDN'T WANT YOU TO MISS IT! WOULD YOU, WILLA?

I'M SURE YOU'LL HAVE FUN THERE, GARVIN.



THAT WAS SUCH A NICE DINNER, GOOD-BY, WILLA--I FEEL LIKE A FEEL RUNNING OFF AND LEAVING YOU. BUT IF YOU'RE SURE THAT'S WHAT YOU WANT--

HURRY, GARVIN!



OH, HE'S WONDERFUL! AND ONE OF THEM IS GOING TO GET HIM! I ALWAYS PLAY RIGHT INTO THEIR HANDS, DO JUST WHAT THEY WANT ME TO. BUT I DREAM THEY WERE RIGHT-- SOME GIRLS ARE ABLE TO GET MEN, AND SOME AREN'T.



N--NO, TYLER-- PHOEBE JUST WENT OUT---



WELL, TELL PHOEBE I CALLED TO SAY WHAT'S THE MATTER WITH YOU. WILLA? YOU SOUND LIKE YOU'RE CRYING!

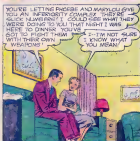
I HAVE NO ANSWERS. I FELT I JUST HAD TO TELL SOMEONE MY TROUBLES.

I--I GUESS I WAS CRYING. I'M LONELY AND ANGRY AND FEELING SORRY FOR MYSELF.



THAT'S NO WAY FOR A NICE GIRL LIKE YOU TO FEEL, HONEY. HOLD EVERYTHING! I'LL BE RIGHT OVER TO CHEER YOU UP!

TYLER TILDEN WAS A VERY ELIGIBLE
 Bachelor of whom Betty Phoebe and Marylou
 had tried to capture! But although
 he dated them, he told them he was
 not the marrying kind!





WHAT ARE YOU DOING HERE, TYLER? ARE YOU WAITING FOR ME?

NO WORRY! I CAME TO SEE WILLA.

WHEN TYLER LEFT, I MIGHT EXPECTED HIM TO KISS ME. BUT THERE WAS NOTHING I COULD DO ABOUT IT WITH THEM ALL WATCHING.

GOOD NIGHT, BEAUTIFUL. SEE YOU TOMORROW NIGHT. AND WEAR YOUR BEST 'BIG AND TUCKER' WE'RE HITTING THE HIGH-BROWS.



I MUST BE GOING, TOO. I HAD A FINE TIME, GIRLS. THANKS FOR ASKING ME.

HE SCARCELY LOOKED AT ME HE PROBABLY THINKS I STAYED HOME ON PURPOSE TO SEE TYLER.



INCREDIBLY AND APPARENTLY SCARCELY SPENDING TIME THAT EVENING OR THE NEXT MORNING...

THEY CAN 'KISS IT OUT' BUT THEY CAN'T TAKE IT. AND YET IM 'SORRY IT HAPPENED. AND I THINK GARVIN GOT THE WRONG IMPRESSION'



AND I'M AFRAID I FELL IN LOVE AT FIRST SIGHT WITH GARVIN. I DON'T CARE AT ALL ABOUT TYLER. BUT TYLER IS TRYING TO BE SWEET TO ME. ANY GIRL WOULD BE THRILLED TO HAVE HIM NOTICE HER.

BUT GARVIN WAS STRICTLY PLANNING THAT DAY, AND I FOLLOWED THROUGH AND SHIP. LOW WERE RIGHT HE PROBABLY WOULD NEVER HAVE NOTICED ME ANYHOW. IF IT HADN'T BEEN FOR MY BROTHER-IN-LAW!



WILL YOU DO THESE LETTERS OVER. WILLA? I FOUND SEVERAL MISTAKES IN THEM.

I'M SORRY, MR. AVERY.

TYLER HAD TOLD ME TO WEAR MY BEST 'BIG AND TUCKER'. SO AFTER WORK THAT NIGHT, I DECIDED A NEW HAIR DO WOULD BE WORTH IT.

I'VE GOT TO HURRY AND BUY A DRESS AND GET MYSELF FRIEDUP. TYLER IS USED TO HIS GIRLS LOOKING 'SNAPPY'!



NOW YOU LOOK LIKE A GLAMOUR GIRL! THAT HAIRCUT AND PERMANENT AND NEW MAKE-UP. I GAVE YOU MAKE YOU REALLY BEAUTIFUL!

WELL--MAYBE, BUT THIS DOESN'T SEEM TO LOOK LIKE ME.



ANYTHING ABOUT HOW MAKE-UP CAN MAKE YOU FEEL? THAT EVENING, SO THEY DIDN'T SEE ANYTHING ABOUT THEM. I KNEW THEY COULDN'T SEE, AND I REMEMBERED ONE OF THEM HAD A DATE WITH CAROL!

WELL, YOU'RE THE MOST GORGEOUS THING I'VE EVER SEEN!



AT THE GRAMMY NIGHT CLUB

I'VE NEVER SEEN A GIRL WHO COULD HOLD A CANDLE TO YOU, BABY. I WANT TO PUT A RING ON YOUR FINGER, AND YOU'RE THE ONLY GIRL I'VE EVER SAID THAT TO.



I HAD ALWAYS DREAMED TO BE A PART OF THESE GLAMOROUS NIGHT CLUB SCENES, AND TO HAVE A MAN LIKE TYLER TAKE ME AROUND. BUT NOW...

IT ISN'T NEARLY AS MUCH FUN AS I THOUGHT IT WOULD BE. BUT MAYBE I'M JUST DISAPPOINTED BECAUSE I'M NOT WITH CAROL...



WHERE SHALL WE GO NOW, BEAUTIFUL?

I'D LIKE TO GO HOME. IT'S LATE--AND I HAVE TO GO TO WORK TOMORROW!



WHEN WE STOPPED IN FRONT OF MY APARTMENT...

YOU NEVER HAVE TO WORRY AGAIN AS FAR AS I'M CONCERNED. YOU DON'T LOOK LIKE A SCARED LITTLE RABBIT ANY MORE-- COME ON! DON'T ACT LIKE ONE, WILLA!

NO, TYLER! PLEASE!



I TAUGHT YOU TO BE GLAMOROUS! NOW-- I'M GOING TO TEACH YOU SOMETHING ABOUT LOVE! GO OUT FIGHTING!

I--I DON'T WANT YOUR LESSONS!

YOU HEARD HER, FELLA! BETTER LET HER GO UNLESS YOU WANT A PORE IN THE NOSE!





BOOMERANG DATE

It was the most wonderful moment of my life... the moment when Jeff Gilbert told me he loved me. For three weeks, ever since I'd fallen in love with Jeff at first sight at a charity bazaar, I'd hoped and prayed he'd feel the same way about me. Now I know he did-- and yet, even as our kisses swept us out of this world, I felt a strange fear... how long could I hold him?



WAS TIME I MET YOUR FAMILY, YOUNG LADY? YOU KNOW I HAVEN'T ANY OF MY OWN--SO YOURS WILL HAVE TO DO FOR BOTH OF US? YOU NEVER TELL ME A THING ABOUT ANY OF THEM--YOUR FATHER, YOUR STEP-MOTHER, THAT STEPSISTER OF YOURS...

THE MERE MENTION OF MY STEPSISTER MADE MY HEART FREEZE. RITA, WHO COULD NEVER BEAR TO SEE ME HAVE ANYTHING SHE DIDN'T HAVE--ESPECIALLY IF IT WAS A MAN! SHE WAS THE REASON I'D NEVER LET JEFF CALL FOR ME ON OUR DATES, BUT HAD ALWAYS MET HIM OUTSIDE. WITH A MAN-SMOTHER LIKE RITA IN THE FAMILY, I DIDN'T DARE INTRODUCE HIM.

I CAN'T STALL HIM OFF ANY LONGER. OH, WELL, HE'D HAVE TO MEET HER SOMETIME, ANYWAY.

ALL RIGHT, JEFF. LET'S SEE... TOMORROW'S SUNDAY, NOW ABOUT COMING TO DINNER?

THERE WAS SOMETHING ABOUT WRESTLING IN THE GOODNIGHT KISS I GAVE JEFF WHEN HE TOOK ME HOME. A LIGHT SHONE IN THE LIVING ROOM WINDOW THE FAMILY WAS STILL UP--BUT I HAD A LOT OF TALKING TO DO BEFORE JEFF MET THEM. BY THIS TIME TO-MORROW WOULD THINGS STILL BE THE SAME BETWEEN US?



I STOOD THERE IN THE DOORWAY, LOOKING THEM ALL OVER BEFORE THEY SAW ME. MY FATHER, A FREIGHT TRED MAN WHO HADN'T ONLY PLACE IN HIS OWN HOME AND NEVER GOT IT... MY STEP-MOTHER WHO REMENDED ME EVER SINCE SHE'D MARRIED MY FATHER, AND RITA, MY NEPHEWER, WHO STOLE EVERY BOY FRIEND I BROUGHT HOME.



HELLO, POLKIE! HOW COME YOU'RE HOME SO EARLY? RITA? HOW WAS YOUR DATE?

WHA? A CRIP HE TURNED OUT TO BE? WHAT DID YOU EVER SEE IN HIM, DARLING-- BEFORE HE DECIDED HE LIKED ME BETTER? I'D LIKE TO MEET A REALLY INTERESTING MAN FOR A CHANGE...

WELL, YOU WILL-- BUT SEE THAT YOU KEEP YOUR CLAMS OFF HIM! I'VE ASKED JEFF GILBERT TO DINNER TOMORROW, FOR ONCE I HOPE YOU'LL REMEMBER HIS NAME! YOU'VE TAKEN EVERY BOY FRIEND I EVER HAD-- BUT THIS ONE'S DIFFERENT! HANDS OFF, RITA!



DON'T MAKE ME LAUGH! CAN I HELP IT IF YOUR MEN ALWAYS FALL FOR ME? WHY DO YOU WANT ME TO GO-- GET MYSELF UP TO LOOK LIKE A HAG?

GIRLS, STOP THIS NONSENICAL QUARRELING! YOU KNOW, FRAN, IF A MAN ISN'T WILLING TO GO NO OTHER GIRL CAN GET HIM ANY. IT'S A GOOD THING RITA SHOWS THESE MEN UP FOR WHAT THEY ARE. AFTER ALL, IF A MAN'S THAT PICKLE, IT'S BETTER TO FIND OUT ABOUT IT IN TIME!



IT'S NOT THAT THEY'RE PICKLE! RITA DOES PLENTY TO GET THEM AWAY! LOOK WHAT SHE DID TO BUSS-- GAVE HIM THE IMPRESSION I WAS TWO-TWING HIM, DATING SOMEONE ELSE THOSE NIGHTS I HAD TO WORK LATE! AND THOSE LIES SHE TOLD DAVE... WHY DO YOU DO IT, RITA? ONCE YOU GET THEM, YOU DON'T WANT THEM ANYMORE! YOU MUST HATE ME!

FRAN, HOW RIDICULOUS!



OH, FOR PETE'S SAKE, CAN'T A MAN HAVE A MOMENT'S PEACE IN HIS OWN HOUSE?



I LAY AWAKE ALL THAT NIGHT, THAT FREE-FOR-ALL FIGHT HADN'T ACCOMPLISHED A THING. MOTHER THOUGHT RITA JUST NATURALLY ATTRACTED EVERY MAN WHO DATED ME. DADDY STILL HAD NO INTEREST IN ANYTHING EXCEPT HAVING A LITTLE PEACE AND QUIET, AND RITA I KNEW, WAS ALL SET TO TAKE JEFF AWAY FROM ME OUT OF SHEER SPITE!



WHEN JEFF ARRIVED FOR SUNDAY DINNER, I INTRODUCED HIM TO THE FAMILY. MY HEART IN MY MOUTH...



GLAD TO KNOW YOU, MR. GLECKE.

HOW DO YOU DO?

I SHOULD DEVOTE MY SPARE TIME TO CHARITY WORK, TOO. FRAN MEETS SO MANY CHARMING MEN THAT WAY.

AS THOUGH SHE DIDN'T MEET ENOUGH MEN IN HER OFFICE! IT'S TOO BAD I WORK IN SUCH A SMALL PLACE AND MEET SO FEW MEN AND GET SO FEW DATES. IT JUST ISN'T FAIR, IS IT?



BUT THEN, FRAN HAS THAT INNOCENT LOOK ABOUT HER. I DON'T KNOW HOW SHE DOES IT! I SUPPOSE THAT'S WHAT GETS HER ALL HER BOY FRIENDS!



THE DAMAGE WAS DONE... NOW I COULD ONLY HOPE THAT JEFF WOULDN'T BELIEVE THE THINGS RITA HAD INSINUATED ABOUT HER!



YOUR SISTER'S A BIT OUTSPOKEN, ISN'T SHE?

THAT'S NOT QUITE THE RIGHT WORD, JEFF.

IT WAS OBVIOUS THAT RITA HAD PLANTED SERIOUS DOUBTS ABOUT ME IN JEFF'S MIND—AND ALSO OBVIOUS THAT SHE'D FOSTERED SERIOUS INTEREST IN HERSELF.



SHE'S VERY PRETTY... RITA, I MEAN.

YES, SHE IS.

YOU KNOW, SHE LOOKS AS IF SHE'D BE THE ONE TO BE—SO—SOPHISTICATED, RATHER THAN YOU. APPEARANCES ARE DECEIVING, I GUESS.



NOT ONLY APPEARANCES, JEFF!

IT DIDN'T TAKE LONG FOR RITA'S HEART TO COMPLETELY RUN AWAY FROM JEFF. A WEEK LATER HE WAS TAKING HER OUT, NOT ARE!

I LOVE JEFF OLBERT AND HE'D STILL LOVE ME IF HE KNEW THE TRUTH! IF I TRY TO TELL HIM ABOUT BOB, HE'LL THINK I'M JEALOUS AND LYING... BUT I'VE GOT TO DO SOMETHING TO GET HIM BACK!



ALL THAT NIGHT AND AT THE OFFICE THE NEXT MORNING, I RACKED MY BRAIN TRYING TO THINK OF SOME WAY TO WIN BACK THE MAN I LOVED...



THEN, IN A SUDDEN FLASH OF INSPIRATION I KNEW WHAT I WAS GOING TO DO...



ALL RIGHT, I WILL. NOT THAT IT WILL DO ANY GOOD. FRANK HONER WILL GO OUT WITH ME IN THE NEAR FUTURE—SUCH AS, TOMORROW OR EARLIER?



DID I HEAR RIGHT? OR HAS MY HAND FINALLY CRACKED? I KNOW YOU'RE AN IRRESPONSIBLE, CAREFREE, HAPPY-CONFIRMED BACHELOR, LEE, BUT I'LL EXPECT YOU AT EIGHT, ANYWAY.



I WOULD HAVE FELT GUILTY ABOUT USING LEE IF I HADN'T BEEN SURE IT WOULD MAKE LITTLE IF ANY DIFFERENCE TO HIM. LEE MADE A BIG PLAY FOR ALL THE GIRLS, BUT HE WASN'T FALLING FOR ANY OF THEM...



THINGS DO WORK OUT FOR THE BEST, DON'T THEY, RITA? I'VE MET THE **WIFEST** MAN! IT WAS LOVE AT FIRST SIGHT! REALLY, TRULY LOVE--NOT JUST ANOTHER INFATUATION!



AND JUST THINK? I WAS ANGRY WITH YOU BECAUSE OF JEFF? YET IF IT HADN'T BEEN FOR HIM I'D STILL BE STUCK WITH JEFF AND PROBABLY NEVER HAVE MET LEE WILLIAMS?



THANKS A MILLION, RITA! I'M SORRY I WAS SO STUPID AND GOT ANGRY! BUT LEE WILL BE HERE AT EIGHT! I'VE GOT TO TAKE A SHOWER AND SET MY HAIR. OH, I'M THRILLED TO PIECES!



BEE CALLED FOR ME AT EIGHT O'CLOCK...



LEE, THIS IS MY SISTER RITA.

HOW? YOU NEVER TOLD ME YOU HAD A SISTER LIKE THIS?

THAT MAKES US EVEN... FRANK NEVER TOLD ME SHE HAD A BOY FRIEND LIKE YOU...

BUT THEN YOU MANAGE TO ATTRACT SO MANY HANDSOME MEN, DON'T YOU, DARLING? WHAT DO YOU DO WITH THEM ALL?

RITA, PLEASE...



IT CAME OFF MORE SMOOTHLY THAN I HAD DARED TO HOPE? LEE NEEDED NO COAXING? HE ASKED RITA TO JOIN US, WHICH SHE DID, ALMOST LAUGHING IN MY FACE? SO FAR, SO GOOD?



I DO HOPE FRANK DOESN'T MAKE A SCENE. SHE'S SO JEALOUS! SHE LIKES TO MONOPOLIZE EVERY MAN IN TOWN!

FRANK? ARE YOU KIDDING?

THE NEXT TIME JEFF CAME TO SEE RITA...

IF YOU'D PHONED, JEFF, I'D HAVE TOLD YOU I WAS BREAKING OUR DATE AND SAVED YOU THE TRIP I'M GOING OUT WITH LEE WILLIAMS TONIGHT.

I DON'T UNDER-
STAND, RITA...



PLEASE DON'T ACT DUMB, JEFF. IT'S SIMPLY THAT I PREFER HIS COMPANY TO YOURS, JUST AS YOU PREFERRED MINE TO FRANK'S. IT'S JUST ONE OF THOSE THINGS.

I SEE. WELL, SO LONG...



SOME DAYS LATER, I "ACCIDENTALLY" RAN INTO JEFF ON HIS WAY HOME FROM WORK...

I'M SORRY ABOUT THE WAY IT TURNED OUT WITH RITA, JEFF. YOU... YOU LIKED HER VERY MUCH, DIDN'T YOU?

YES, BUT HOW I CAN'T FOR THE LIFE OF ME SEE WHY SHE MAY BE BEAUTIFUL, BUT SHE'S HEARTLESS!



ARE YOU DOING ANYTHING TONIGHT? MAYBE A REUNION? IN ORDER- FOR OLD TIME'S SAKE?

WELL I WOULD LIKE TO GO DANCING...



I DIDN'T HAVE TO ENGINEER THE MEETING-- WE HAPPENED TO BE SEATED AT ADJACENT TABLES!

I KNEW THAT LEE WILLIAMS WAS TAKING RITA TO THE GLASS SLIPPER THAT EVENING, SO I ASKED JEFF TO TAKE ME THERE! MY PLAN WAS REACHING ITS CLIMAX FAST...

HOW NICE! JEFF AND YOU TOGETHER AGAIN! YOU GOT OVER YOUR LATEST HEARTBREAK FAST, DIDN'T YOU, FRANK?

MY LATEST HEARTBREAK? WHAT ON EARTH ARE YOU TALKING ABOUT, RITA?



YOU WERE SUPPOSED TO BE IN LOVE WITH LEE, REMEMBER?

WITH LEE? DON'T BE RIDICULOUS, DARLING!





"If You Must Say It"

I THINK I KNOW WHAT YOU WILL SAY,
I READ IT IN YOUR EYES.
SO TELL ME STRAIGHT AND QUICKLY--
PLEASE DON'T APOLOGIZE.
YOU'VE MET SOMEONE YOU THINK YOU LOVE
AND DON'T KNOW WHERE YOU'RE AT.
YOU HATE TO HURT ME--THOUGH YOU MUST--
AND BRIEFLY, THAT IS THAT.

NO NEED TO FEAR I'LL MAKE A SCENE;
I PROMISE YOU I WON'T.
I ALWAYS SAID I'D UNDERSTAND,
ALTHOUGH, OF COURSE, I DON'T.
I LOVE YOU MUCH TOO MUCH, MY LOVE,
TO SEE YOU SUFFER SO.
SAY IT-- SAY IT QUICKLY--
AND JUST AS QUICKLY-- GO!

YOUR CHARM GUIDE

So often the thing that makes a girl attractive isn't a pretty face or figure at all, but the way she expresses herself. There are lots of ways you can express yourself charmingly to people, and just as many ways you can be uninteresting.

What you say and how you say it, your smile, your facial mannerisms, clothes, make-up and the way you use your hands all express you and create the impression you make on other people.

Your voice can make or break you, where charm is concerned. Haven't you heard a voice in a room or bus that was so shrill and high-pitched or so monotonous you wanted to scream? And haven't you been annoyed to the point of tears by trying to listen to someone who talked so low you actually had to read her lips to tell what she was saying? Another irritating voice is the hissing kind that sounds like an exaggerated whisper.

All of these voice faults are easy to correct, if you realize you have them. You can tell if your voice grates on other people's nerves by the way they act. If perfect strangers look at you with aversion as their eyes, you're talking too loudly. If a nice-to-be companion seems far away, watches your lips and answers your questions with a vague, "Yes," you'll simply have to talk louder.

Push your voice low. Get the feeling that your throat is an open gate the sound is flowing through. Forget about your mouth—it will take care of itself. As for inflection, the rise and fall in the tone of your voice, let it go naturally. Your own feelings about what you say will govern your inflection, so your voice won't sound artificial or monotonous.

When you're talking over the telephone, your voice will carry best and sound most expressive if you push it low. A high voice sounds quickly over the phone, and even if it's loud it's often hard to understand. Never talk straight into the mouthpiece or get your lips right up against it. Your voice will sound best if your mouth is two or three inches away. Too many words in quick succession are likely to sound jumbled at the other end of the line.

If you're in a restaurant and you want to talk privately, don't pick a corner table. Voices reflect out from a corner so they're heard all over the room.

Here are some conversational "don'ts" to keep you out of habits that are odious to expression. Don't

start sentences with "You know," "Say," "Really now," "Would you believe it?" and the like. And don't let those expressions break into your conversation every few words. The worst offender is "Don't you know?" If people know, why should you be telling them?

Don't leave a sentence hanging in the middle. Finish what you start to say, and let other people do the same.

One of your best means of expression is your smile. See that it does you justice. Let yourself go when you smile, so it shows in your eyes as well as your lips. White teeth are a big help to that smile of beauty.

Avoid unbecoming facial mannerisms. Some of the worst of these are winking fearfully, screwing up your mouth, pouting, and blinking your eyes. These things can get to be such a habit that people are constantly conscious of them, so they don't hear what you say and don't notice how attractive you are otherwise.

Don't use your eyes obviously. Keep them bright and clear and fresh by getting plenty of sleep and using a good eye bath when you need it. Then make them up so they'll look their largest and loveliest. And let them speak for themselves!

Curled eyelashes add a lot to the expressiveness and beauty of any pair of eyes. You can train an upward curve by always brushing them up with an eyelash brush after you've put cream or mascara on them. If you don't like to use mascara, a little face cream or ordinary vaseline brushed into your eyelashes will give them a deeper color and make them shine.

Eyebrows have lots to do with expression, too. Don't you notice how empty those very narrow eyebrows make (say) look? Shape your eyebrows if they need it. But give them a natural-looking arch, never a straight and narrow line. Trim any hairs that grow across the bridge of your nose. They're never flattering.

Most eyebrows look their best when the excess hairs are removed from the bottom edges. If your brows are too light to frame your eyes effectively, touch them up with an eyebrow pencil or a little mascara. An excellent way to produce that shiny finish is to put a touch of brillianine on your eyebrows.

BEAUTY IN YOUR HANDS

The size and shape of your hands and fingers, according to the great artists and connoisseurs of feminine beauty, are of no importance. Hand beauty is judged solely by the expressiveness and grooming of the hands. Your hand may be large and stubby-fingered and big-knuckled, but if it is the well-groomed hand of a vital personality, it is beautiful and its every gesture more compelling than words! It is up to you to see that your hands do tell a beautiful story by giving them the proper care.

The short thick hand with blunt fingers and small squared or rounded nails possesses a great deal of character and will do its owner proud if ornamented in a manner to bring out its femininity. Avoid charms in jewelry on this type of hand. Instead, select a medium-sized ring with oval-shaped setting, for example a slim oval crossstone. It is better to wear no bracelets with this type of hand, as a binding around the wrist tends to make the fingers appear shorter.

Your hands will look their prettiest if you keep them medium short and filed to a gentle rounded oval tip. A medium bright polish shade should be applied from the base of the nail (covering the half-moon) to the tip. Remove only a hairline of polish at the tip to insure a longer lasting manicure.

The thin hand with bony fingers lends itself best of all to ornamental rings. You can wear two or three rings with small or medium-sized settings on one finger. You can wear the quaint old-fashioned wide carved ring bands set with small stones or ornamented with engraving. Avoid, however, the large square or oval ring. Gemsets and Zircones are most becoming to you.

This hand is usually characterized by an exceedingly thin wrist with prominent bones, so that only a flexible bracelet that fits snugly will be comfortable or becoming. You may find for evening wear a black velvet wristband (plain or embroidered with tiny seed pearls) tied with a trim bow, a glamorous choice.

The tiny little hand will appear much larger if a series of narrow bracelets are pushed well above the wrist. (Wash evening daintiest bracelets worn on the forearm, above the elbow, in soap and flustering.) Wear slim circles on these fingers. Lapis beads, amber, opal, and all the dainty jewels are becoming to you.

Avoid exotic shades of nail polish in your manicure, as the subtle tones will give your hands more

character. As small hands are unusual enough to attract attention, do take extra care of them. Apply a lotion or cream before and after anointing the hands in water. Several times a week stroke on a rich night cream and then pull on loose cotton gloves to keep the cream from rubbing off while you sleep.

Fun-shaped fingertips, indicating originality and buoyancy, are prettiest when manicured with two shades of polish. This is how it is done: First apply a coat of light polish from moon to tip and from side to side. When this coat has thoroughly dried, apply a second coat of polish that is one shade darker than your base coat. Extend this second coat from moon to tip, but leave a fraction of an inch at each side of the nail free of the dark polish. Short nails are becoming on these fingers.

For ornament wear slim oblong rings. Bracelets of simple diamond design or with trim, colored lines will be most flattering to your hands.

The conventionally beautiful hand, or the anatomic hand of yesterday, with its thin wrist and slim tapering fingers, can quite naturally wear jewelry of almost any design. However, since there is a definite trend away from the ideal of a languid, helpless-looking hand, the owner of this type of hand would best bring out beauty by selecting ornaments which emphasize the latent strength in the hands. A wide or medium wide bracelet which fits snugly at the wrist will turn this trick. If the nails are kept reasonably short and tinted with a clear red or warm red shade of polish, the hands will appear firmer. Simple, carved rings of gold or silver are good on this type of hand.

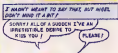
GESTURE PRETTILY

One of the first lessons an actress learns is how to use her hands! The reason is that natural and appropriate gestures make a actor to get your ideas across and to emphasize without argument your meaning. They also allow you to take a little spare time in choosing the exact word for your meaning. However, hands are of no use to you for these purposes, if they are not used properly. The first rule is: Relax your elbow! All hand movement should come from the shoulder.

Bad habits of meaningless, awkward gestures are quickly broken and new graceful habits developed, if you will first try keeping your hands perfectly motionless while talking. Simply notice your hand movements!

Stand-in Sweetheart

I WENT TO HOLLYWOOD LOOKING FOR A JOB. I GOT ONE, NOT ACTING IN PICTURES, BUT AS SECRETARY TO MR. J.L. HUNTINGTON, DIRECTOR OF MENAGE FILMS, INC. ... ONE DAY MR. HUNTINGTON'S SON MIKE RETURNED FROM AN EASTERN COLLEGE. MR. HUNTINGTON WAS OUT. . .



"I DON'T FALL IN LOVE WITH MEN, ABOUT THEM, A MONTH LATER HE HAD GONE COMPLETELY HOLLYWOOD AND MORNING ...

JUDY, I DON'T WANT YOU TO TAKE DICTATION THIS MORNING!



REEL HAS GONE OVERBOARD FOR THAT MAN-EATING SHARK, GLORIA HOFFWOOD. I WANT YOU TO BREAK IT UP, JUDY!

ME, MR. HUNTINGTON?



YOU KNOW AS WELL AS I, JUDY, NO MAN IS WORTH ARGUING AFTER GLORIA GETS THROUGH WITH HIM! I WANT YOU TO CUT GLORIA OUT!

MR. HUNTINGTON? GLORIA IS ONE OF THE MOST BLANKETED GIRLS IN HOLLYWOOD! I COULDN'T EVEN GET A SCREEN TEST!



THE PAY FOR THIS JOB WILL BE A JOB IN PICTURES, JUDY! AND MY WIFE WILL TAKE YOU IN HAND AND FLAVORIZE YOU!

BUT, MR. HUNTINGTON...



THERE'S NO USE ARGUING WITH A DIRECTOR WHEN HE GETS AN IDEA IN HIS HEAD. MR. HUNTINGTON TOOK ME RIGHT HOME WITH HIM...

MY HUSBAND AND I ARE DEPENDING ON YOU, JUDY!

BUT—I'M NO COMPETITION FOR GLORIA!



I DIDN'T KNOW MYSELF AFTER MR. HUNTINGTON GOT THROUGH WITH ME...

REMEMBER, JUDY—WE'VE JUST FOUND OUT THAT YOUR UNCLE JOE WAS ONE OF OUR DEAREST FRIENDS, SO YOU'RE GOING ON LOCATION WITH US!



VENUS PICTURES, WITH GLORIA AS THE STAR, WAS GOING ON LOCATION IN THE SIERRAS...



WOW! HELLO, BEAUTIFUL! HAVEN'T WE MET SOMEWHERE? WHY—JUDY!

YOUR MOTHER JUST FOUND OUT THAT MY UNCLE JOE WAS A PAL OF HER DAD'S! THIS GLAM-ORING JOB WAS HER IDEA. LIKE IT?



HONEY CHILE, YOU'RE POSITIVELY DELECTABLE!

YOUR DAD IS TAKING ME ALONG ON LOCATION!

AS HE DROVE TO THE SIERRAS...



DAD, I THINK I'M GETTING INTERESTED IN PICTURES. MAYBE I'LL TAKE A JOB IN HOLLYWOOD, AFTER ALL, AND REALLY SET DOWN TO WORK!

THAT WOULD BE WONDERFUL, NIGEL!

I WONDERED IF HE WANTED TO BE NEAR GLORIA, OR IF AMBITION HAD REALLY WAKENED IN HIM...



WILL YOU AND JUDY GO UP THAT TRAIL AND FIND OUT IF THE LOCATION MEN HAVE MARKED THE TOP FOR A PICTURE BACKGROUND?

SURE THING, DAD—COME ALONG, JUDY!



OH!

WATCH YOUR STEP, JUDY! YOU ALMOST FELL!



YOU'RE SWEET, JUDY!

OH, NIGEL!

WE CAME DOWN THAT TRAIL, HAND IN HAND. MY HEART WAS BEATING WITH HAPPINESS. THEY WERE MEANING TO SHOOT THE PICTURE. GLOMA WAS WAITING FOR HER SUE.

I THOUGHT YOU WERE GOING HERE WITH ME IN MY CAR, NIGEL!

DAD WANTED ME TO DRIVE HIM, GLOMA!

THE BRIGHTNESS WENT OUT OF THE DAY FOR ME. GLOMA WAS SO BEAUTIFUL! I COULD NEVER COMPETE WITH HER.

DAD WON'T HODD YOU FOR A WHILE, JUDY. LET'S GO HAVE LUNCH AT THE RUSTIC INN!

OH, I'D LOVE TO!

FUNNY HOW OUR IDEAS FIT TOGETHER, ISN'T IT, JUDY?

I—THIS HAS BEEN PERFECT, NIGEL!

I'M FALLING IN LOVE WITH YOU, JUDY. YOU'RE SO SWEET!

I LOVE YOU SO MUCH, MY DARLING!

KISSING YOU IS VERY HABIT-FORMING, JUDY!

I—I GUESS I'VE GOT THE HABIT, TOO!

WE LOOKED AROUND, AND THERE STOOD GLOMA AND HER LEADING MAN...

I THINK YOUR DADDY WANTS YOU, JUDY! NIGEL, DARLING, LIPSTICK DOESN'T BECOME YOU!

COME ALONG, GLOMA! I'M AFRAID NIGEL IS ONE FISH WHO GOT AWAY FROM YOU!

FOR THE NEXT TWO DAYS IT WAS WARfare BETWEEN GLORIA AND ME. . .

YOU'VE DONE A SWELL JOB OF CUTTING GLORIA OUT, JUDY! THAT JOB IN PICTURES IS YOURS! YOU'VE EARNED IT! I'M GLAD I HIRED YOU TO TAKE NIDEL AWAY FROM GLORIA!

I DON'T WANT. . .



SOMETHING MADE ME TURN AROUND. THERE STOOD NIDEL. . .

WHAT'S THIS ABOUT HIRING JUDY TO TAKE ME AWAY FROM GLORIA, DAD?

I—ER...



WHEE ME UP ON THIS SCORE, JUDY! DID DAD PUT YOU UP TO MAKING A PLAY FOR ME—JUST TO CUT GLORIA OUT?

IT—IT WASN'T EXACTLY THAT WAY, NIDEL! WE



I SEE! IT WAS ALL A FRAME-UP! AMBITIOUS LITTLE GAL WETS SCREEN JOB FOR DODG FINDER FOR HIS DIRECTOR!

STOP DRAMATIZING, NIDEL!



NIDEL WOULDN'T LISTEN TO EITHER OF US. HE BEGAN TO RUSH GLORIA AGAIN. . .

POOR LITTLE STEND! NOW SHE WON'T GET THAT CHANCE IN PICTURES. AFTER ALL! SHE DON'T DO HER JOB OF TAKING YOU AWAY FROM ME, DARLING!

THERE'S A MOON TONNAGE, GLORIA! LET'S GO FOR A LONG RIDE IN MY CAR!



I'M IN LOVE WITH NIDEL, MR. HUNTINGTON, AND HE DESPISSES ME!

SORRY, JUDY! THIS WAS ALL MY FAULT! I DIDN'T KNOW YOU LOVED NIDEL!



THE WHOLE PICTURE COMPANY WAS STOPPING AT THE RUSTIC INN. THAT NIGHT, IN THE LOBBY...



YOU'VE GOT TO BELIEVE ME, NIBEL! YOUR DAD DID OFFER ME A JOB IN PICTURES IF I BROKE UP YOU AND GLORIA, BUT...

I HOPE YOU GET THAT JOB, JUDY! YOU SURE FOOLED ME WITH YOUR ACTING!

NIBEL, LET'S GET SOMING ON THAT MOONLIGHT RIDE! I'M SURE JUDY WILL EXCUSE YOU!

OF COURSE! AFTER ALL, JUDY HAS NO INTEREST IN ROMANCE! SHE'S AMBITIOUS FOR A CAREER!



I DREAMED FOR HOURS IN MY ROOM... THEN SOMEONE KNOCKED AT THE DOOR



IT'S TWO IN THE MORNING, JUDY! YOU DON'T SUPPOSE GLORIA AND NIBEL COULD HAVE ELOPED ACROSS THE NEVADA BORDER, DO YOU?

OH, NO!

I DON'T WANT ANY SCANDAL ABOUT THIS, JUDY, SO YOU GO LOOK FOR THEM! THEY WENT TO LOOKOUT MOUNTAIN, SOMEONE SAID TRY THAT FIRST!



I'VE DRIVEN NIBEL INTO GLORIA'S ARMS — THE VERY THING I'D HAVE GIVEN MY LIFE TO PREVENT!



NEAR LOOKOUT MOUNTAIN...



HIT STORY WE'VE HAD AN ACCIDENT!



NIGEL!

DON'T ACT SO CONCERNED, JUDY! YOU DON'T HAVE TO PRETEND ANY LONGER! YOU'VE GOT YOUR DANCE IN THE MOVIES! DAD WILL PUSH YOU TO THE TOP!



A SPLINTER OF WOOD STRUCK MY FACE! AND NIGEL REFUSED TO WALK TO SONORA JUST BECAUSE HE HAD A STRAINED ANGLE!

IT WAS A LIBERAL EDUCATION, BEING HANDICAPPED WITH YOU ON A MOUNTAINTOP FOR THREE HOURS, GLORIA! YOU AREN'T HURT A BIT, BUT THE WAY YOU ACT, YOU'D THINK YOU WERE DYING!



BACK AT THE INN...

WAIT A MINUTE, JUDY! I WANT TO TALK TO YOU!

I HAVE NOTHING TO SAY TO YOU, NIGEL!



GLORIA AND I FOUGHT LIKE CATS AND DOGS, JUDY! ALL SHE COULD THINK OF WAS HERSELF AND HER EMPTY FACE—AND SHE WASN'T HURT A BIT! SHE BORES ME! EVERY OTHER GIRL BUT YOU WILL BORE ME FROM NOW ON!

I TOLD YOUR FATHER I DON'T WANT THAT SCREEN OFFER, NIGEL!



I DON'T CARE IF DAD DID HERE YOU TO GET ME AWAY FROM GLORIA, JUDY! I LOVE YOU! I WANT TO MARRY YOU! AND I'M GOING TO WORK LIKE MAD TO GET AHEAD AND MAKE YOU HAPPY!



I FELL IN LOVE WITH YOU RIGHT AWAY, NIGEL! AND NOW THAT I KNOW YOU LOVE ME, I'M THE HAPPIEST GIRL ON EARTH!

[THE END]

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